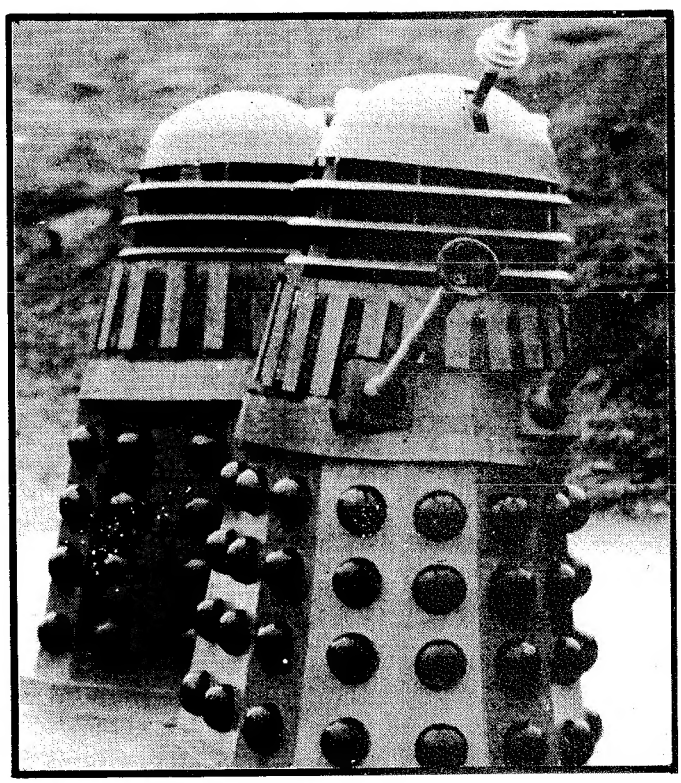
SEASON TEN SPECIAL
DOCTOR WHO
POLICE PUBLIC BOX
AN ADVENTURE IN SPACE & TIME

At Exile's End

Each of Jon Pertwee's seasons as the Doctor can be seen as a distinctive product of changing contexts, organisational influences and textual concerns. Season ten is no exception.

Criticising the rise during the 1960s and subsequent dominance of naturalism and realism in television drama, Troy Kennedy Martin (writer of 'The Edge of Darkness' and deviser of the 'Z Cars' format) noted "a growing realisation that as a result of the new post-production techniques, at least some of the writer's input could now be done by producers and script editors... Out of which grew, not the power of the director...but that of the producer and his script editor (as a result of which) the creation of stories gradually became the responsibility of committees." The applications of Martin's criticism to 'Doctor Who' stories and the series' format in general (indeed the very idea of a format) should be immediately apparent. This subject deserves an article in itself, but here I will note only that the tenth season's stories seemed, and generally were, very much the product of the producer and script editor. It is particularly difficult to recognise an authorial style in such assemblages of prerequisite scenes, events and contents as can be found in 'The Three Doctors' (Serial "RRR") or 'The Green Death' (Serial "TTT"). Even the repetitive, obsessive 'vision' of Terry Nation in 'Planet of the Daleks' (Serial "SSS") left plenty of space and time to be filled by the contributions of the production team. The exception to this rule is 'Carnival of Monsters' (Serial "PPP") in which, ironically and paradoxically, Robert Holmes may be seen to have discovered his 'authorial voice'.

Barry Letts and Terrance Dicks emphasised identifiable characters and situations in the serials they were responsible for, a policy which culminated in 'The Green Death' where there were many scenes that would not have been out of place in soap opera - a fact which did not go unnoticed. Accompanying this focus on character was an emphasis on continuity - the other side of the same coin.



Continual references in 'Frontier in Space' (Serial "QQQ") to the third Doctor's mythology, and allusions to 'Terror of the Autons' (Serial "EEE") in 'The Green Death', tied all of the Letts/Dicks seasons together as a coherent story of the Doctor's adventures in the Twentieth Century. Similarly, 'Frontier in Space' at least paid lip service to a consistent future history of the Earth picked up from 'Colony in Space' (Serial "HHH") and 'The Mutants' (Serial "NNN"). 'The Three Doctors' closely tied Pertwee's seasons to the mythology of the series as a whole. In fact 'The Three Doctors', more than any actual story of the 1960s, established the popular image of Hartnell's Doctor as 'the crotchety old man' and Troughton's as 'the cosmic hobo', whilst making them seem like unstable and incomplete aspects of the third Doctor - the superego and id of Pertwee's ego - allowing Pertwee still to proclaim "I am the Doctor!"

'Planet of the Daleks' further illustrated the production team's interest in 'Doctor Who's' past, with the virtual recreation of the first Dalek story. This script, with its references to Ian, Barbara and Susan and the Doctor's previous meeting with the Thals, embraced Dalek and 'Doctor Who' continuity in a way that 'Day of the Daleks' (Serial "KKK") had not.

Letts' and Dicks' ability to play on the series' continuity during the tenth season was helped by the publication of 'The Making of Doctor Who' (see 'Season 9 Special' release) and the 'Radio Times' tenth anniversary special (see page "S10-10") which made 'Doctor Who's' past more available to viewers. Continuity created a universe for the series' characters that was recognisable and comfortable for viewers.

This emphasis on character and continuity, far from winning 'Doctor Who' a reputation as hard science fiction, gained it the label 'Crossroads in Space'. As such, it drew strength from soap opera's engagement of viewers in the 'lives' of the characters and its ability to contain the unexpected within the expected, so meeting the public's desire for stories that are at the same time similar yet different, retaining its audience (ratings) by capturing it in a seamless web of entertainment. This allowed the tenth season to present a diversity of styles and content but blunted the impact of the more anarchic qualities present particularly in 'The Three Doctors' and 'Carnival of Monsters' and, more generally, of the strange and estranging quality of 'Doctor Who' itself compared to other television drama.

If 'Doctor Who', despite itself, was becoming identified with the cultish world of science fiction, it was partly because of the changing context of that genre. It is apparent from looking at 'Doctor Who's' past that 'Quatermass' had defined for the BBC and its audiences what 'science fiction' drama series were all about. Significantly, although 'Quatermass' is now regarded as science fiction, its author Nigel Kneale never classified it as such. He saw it simply as drama. However, in the early 1970s a series came along which re-defined television science fiction in Britain - 'Star Trek'. The results can be seen in the tenth season.

For fans of 'Doctor Who' at the time, it was impossible to discuss their favourite series without reference to its comparative merits in relation to the US import. 'Star Trek' was, of course, the product of very different organisational and textual concerns than 'Doctor Who'. Its format, based partly on the pulp stories of A E van Vogt collected as 'The Voyage of the Space Beagle' attempted to combine elements of anthology stories like those in 'The Outer Limits' and 'The Twilight Zone' with the continuing characters and situations of series and serials, the intention being to capture the best of both genres. In many respects, 'Star Trek' exemplified the kind of American show that 'Doctor Who' was originally designed to compete against.

The early 1970s had also heralded the arrival of colour

recording in 'Doctor Who' and opened up the possibility of overseas sales to the USA. Several of the tenth season's stories were included in a package of Pertwee episodes marketed in that country, and it would not be unfair to suggest that the possibility of US sales held some influence over the shaping of 'Doctor Who' into a more slickly packaged action-adventure than it had been in the 1960s.

Whatever the reasons, the tenth season moved 'Doctor Who' towards 'Star Trek'. The regular characters - the Doctor, Jo, the Brigadier et al - formed a close-knit group with clearly defined relationships and qualities in much the same way as did 'Star Trek's core of Kirk, Spock, McCoy and Scotty. "Reverse the polarity of the neutron flow" and similar pseudo-scientific utterances became the Doctor's equivalents of "Hailing frequencies open", "I dinna think the engines can stand it, Captain" and all those other examples so beloved of 'Star Trek' viewers.

'The Three Doctors' saw the arrival of that 'Star Trek' stand-by, what Harlan Ellison has termed 'a shaggy god story', while 'The Green Death' presented us with 'Doctor Who's' answer to its computers with delusions of grandeur. But it was 'Frontier in Space', with its space opera, gun play, Empires and Federations that most fully explored the same space (if you'll pardon the pun) as 'Star Trek'.

Both 'Star Trek' and 'Doctor Who' had very distinctive forms of story. In the case of 'Star Trek', this strove towards action-adventure whilst being constrained and sometimes rendered immobile by the morality play, often acted out within the characters' psyche, that was the trade mark of an anthology series. The constraints on 'Doctor Who' seemed more dependent upon its limited budget, while the morality plays to be found in stories like 'The Green Death' resulted more from Letts' and Dicks' own interests in liberalism, social issues such as imperialism (made relevant by the troubles in Northern Ireland) and ecology (part of the early 1970s concern with

Space Ship Earth) than from a slavish copying of 'Star Trek'. In both cases the morality play form ensured what might be termed 'a good story'.

Of course, the tenth season cannot be divorced from the continuing delelopment of 'Doctor Who' itself. Letts and Dicks had always shown an interest in exploring the limits of the series. In the eighth season, 'The Daemons' (Serial "JJJ") had explored, and indeed defined, the limit of its engagement with the supernatural, while in the ninth, 'The Curse of Peladon' (Serial "MMM") had taken it as far as it had ever gone towards fantasy/romance in the tradition of 'Flash Gordon'. In the tenth season, 'The Three Doctors' and 'Carnival of Monsters' demonstrated a willingness to treat the programme, and the whole genre, in a humorous and sometimes self-parodying manner. Had 'The Three Doctors' begun with the intended send-up of 'The Prisoner', its humorous intentions might have been more readily recognised and the story appreciated not as a laborious veneration of 'Doctor Who' mythology but as pantomime in the best tradition. In 'Carnival of Monsters', Robert Holmes poked fun at the world of entertainment and managed to have a joke at the expense of television itself. The increasing humour of the scripts obviously influenced the regular cast and the movement of the series towards send-up, translated into a number of camp performances.

At exile's end, the tenth season represented a powerful statement and culmination of Letts' and Dicks' aims and ambitions for the series. UNIT and the Master may have had their day, but for 'Doctor Who' a new day was dawning; one which would be greeted with a chorus of complaints, controversy and, ultimately, acclaim.

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Taken for Granted?

Whereas Liz Shaw had been an assistant to the Doctor at UNIT, a lady of a bit more maturity than most 'Doctor Who' companions and still a dab hand at fending for herself against thugs, businessmen and, above all, the Brigadier, what she hadn't been was a 'typical' 'Who' girl, reliant on the Doctor, a companion who travelled everywhere with wide-eyed naivety and yet the ability to trip over a grain of dust.

Therefore, when Caroline John quit 'Doctor Who' to start her family with UNIT Private Geoffrey Beevers, the production team went back to basics by bringing in Jo Grant played by Katy Manning, who left three years later to start her family with a fruitcake professor and his mad mushrooms.

Things go in circles. Jo Grant was just what Jon Pertwee's Doctor needed: a niece figure who would look up to her 'uncle' and say 'But Doctor, what next? What's that? Don't leave me', and most importantly, 'Help!'.

Jo Grant was one of the lucky ones - mostly down to the good production team/actor relationships that made the Pertwee years so popular. She came into the series with quite definite character traits: determined; clumsy; intelligent; lacking in common sense; and, above all, a total lack of dress style and taste! Many companions, both male and female, come into the 'Doctor Who' series as a 'type' - a lost orphan, a 'swinging sixties' belle, a Victorian innocent and so on - and their roots are quickly forgotten so that they become robot-like 'Yes Doctor' types. With Jo Grant, this degeneration was studiously avoided. What made her character so very appealing and above all successful was the simply superb portrayal by Katy Manning who, through her three years, never let any poor script, bad effect or tasteless costume prevent her giving her all to the series to make Jo the one thing viewers needed - a 'modern' person to relate to. Someone for the girls to identify with, the boys to get exasperated with (but secretly admire) and the dads to drool over.

Jo Grant left 'Doctor Who' much as she came into it: scatty and making impromptu decisions. In 'Terror of the Autons' (Serial "EEE"), her first really important act is to destroy three months of the Doctor's hard work by well-meaning non-thinking. In 'The Green Death' (Serial "TTT"), she 'flies the coop' with her professor because she sees in him a younger version of the Doctor, therefore her ideal man: someone who will still lead her into danger, still rescue her, still give her treats most people could only dream of, but also be able to respond lovingly to a woman who, over the three years she travelled with the Doctor, proved that she was a lovely person worth paying attention to.

As far as background goes, we know very little of Jo. Her uncle was someone 'high up', who managed to pull a few strings for her. Thus she entered UNIT and found herself helping the Doctor. She certainly must have been in UNIT a little while before 'Terror of the Autons', because the Brigadier knows her well and she has been acting as a sort of desk-bound James Bond, digging around and obtaining information - one imagines that it was her fiery determination, coupled with her instinctive ability to make silly mistakes, that got her so under the Brigadier's feet that he just had to assign her somewhere else. The Brigadier also displays a caustic but well-informed understanding of Jo - having told the Doctor that what he needs is not a Cambridge scientist like Liz Shaw, but a sweet assistant who can pass him test tubes without question and tell him how brilliant he is, the Brigadier says that "Miss Grant will fill that post admirably".

During her first season, we see the attachment between Jo and the Doctor grow. 'Terror of the Autons' is not the best of examples; she comes more into her own in 'The

Mind of Evil' (Serial "FFF"), where she is stranded with rioting prisoners and a rather wimpish doctor. Jo calls on all her reserves of strength and will to keep things going. However, it is not really until 'Colony in Space' (Serial "HHH") that she fully realises what fate has done for her life - she may have had great faith and effection for the Doctor up to then, but it isn't until her first trip to another planet that she completely comes to terms with the fact that he is not only an alien but is also willing to share his experiences with her. Her initial fears quickly give way to a natural curiosity and by 'The Curse of Peladon' (Serial "MMM") she finds herself easily adapting to new surroundings without a trace of insecurity. However, 'The Curse of Peladon' also provides Jo with one other wonder - the fact that people fall in love with her. This is quite a new concept to her, she certainly isn't prepared to let herself go, and she feels that she handles Peladon's equally immature advances badly (when in fact she probably does him a favour - it must be the first rejection such a pompous, arrogant twit has ever faced). When it happens again, with the Thal Latep in 'Planet of the Daleks' (Serial "SSS"), she is quick to squash it painlessly for both of them. Likewise, over the years, her fears fade into a quick self-confident facade.

In 'The Daemons' (Serial "JJJ"), the Master terrorises her at the sacrificial altar, in 'Terror of the Autons' he hypnotises her, but by 'Frontier in Space' (Serial "QQQ") she is confident enough to tell him that she can withstand his attacks, and proceeds to prove it. The Master, being a quick-witted chap, sees this, and the grudging admiration he has for her over their three years of battles finally comes to a virtual admittance of defeat, and instead he throws her into a cell, knowing full well that she is capable of escaping.

The only story where one feels the writers were allowed to get the better of Katy's characterisation of Jo is 'The Time Monster' (Serial "OOO"). At that stage in her journeys it is most out of character for her a) to resign herself to the Doctor's apparent death so easily when he gets gobbled up by Kronos and b) to accept meekly the threat of destruction by the Master. 'The Time Monster' aside, 'Terror of the Autons' through to 'The Green Death' provided the 'Doctor Who' TV show with one of its greatest assets so far, a great companion, played by an understanding and enthusiastic actress.

Gary Russell

Taking Aim...

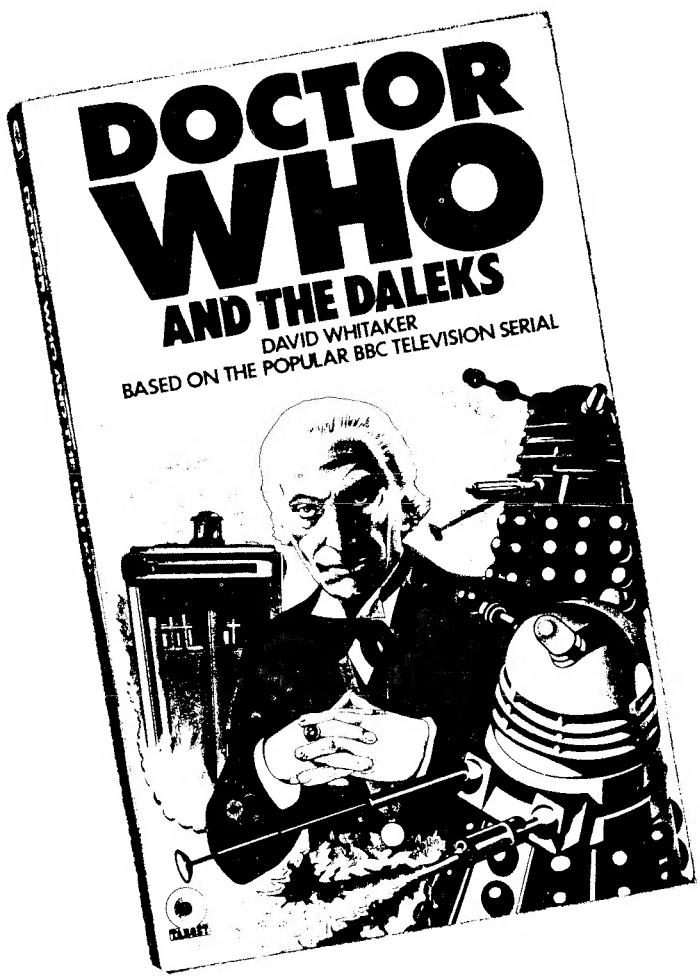
ON TARGET

Whilst 'Doctor Who and the Daleks' had been very marketable in the mid-1960s, 'Doctor Who - the colour years' had not proved such a commercial force in the early 1970s. A few badges in a cereal packet and a set of chocolate wrapper story covers were not much to get wild about.

Then, in 1973, a company came along to change all that.

The story begins back in those heydays of the 1960s, when a publishing house called Frederick Muller had released and gone all-out to promote three hardback 'Doctor Who' novels - two penned by ex-script editor David Whitaker, the third by writer Bill Strutton (see 'Season 2 Special' release).

Whitaker's first book was 'Doctor Who in an Exciting Adventure with the Daleks', based mostly on the Terry Nation script 'The Daleks' (Serial "B") that had made the series so popular. (The Milton Subotsky film version came but shortly after this, and the American publishers Avon printed the book almost as a tie-in to the film.) To avoid confusion, as 'The Tribe of Gum' (Serial "A") was not a book, Whitaker took the liberty of adjusting the story's opening to introduce the characters. Despite these changes, the book sold very well, and Whitaker was signed up for a sequel. For this, he chose his own script 'The Crusade' (Serial "D") (which he called 'Doctor Who and the Crusaders' in novel form).



Immediately after this, 'Doctor Who in an Exciting Adventure with the Daleks' was published in paperback form by Armada books. That also sold well, so 'Doctor Who and the Crusaders' followed suit, although - presumably because of its historical content - it fell into Armada's educational series, Dragon Books (see 'Season 9 Special' release). With books in the Dragon series, the colour of the Dragon on the cover indicated the age of reader they were aimed at and 'Doctor Who and the Crusaders' was a Green Dragon, the mid section - for 12-15 year olds. Sales of this paperback were weak, though, and when Muller published the third novel - 'Doctor Who and the Zarbi' by Bill Strutton, based on his own story 'The Web Planet' (Serial "N") - they never bothered with a paperback version. Unlike the other two hardbacks, Strutton's was never reprinted by Muller, and soon all three faded from booklists.

Until late 1972.

Universal-Tandem, a publishing company noted for American reprint material, a range of biographies and a pornographic novel imprint, decided that they wanted to open up a Children's Department. Target, as the imprint would be known, was headed by a rather visionary editor called Richard Henwood who saw the potential of knocking Armarda and Puffin off their pedestals and being a respected children's book publisher. Seeing such ideas coming, the Tandem bosses allotted him very little capital and suggested he scout around and find out what they could reprint rather than commission. One day Henwood wandered into a book fair where, amongst other things, Target was being publicised. Standing at a table nearby was a lady editor from Piccolo books, who a year earlier had published 'The Making of Doctor Who' by Malcolm Hulke and Terrance Dicks (see 'Season 9 Special' release). The book had sold well, but Piccolo were unsure what to do next. Henwood saw that she was flicking through remaindered copies of the three Muller hardbacks - Henwood had found the potential reprints he wanted, he just had to hope Piccolo would not be interested.

Five minutes later, the lady from Piccolo replaced the Muller books, shook her head and wandered off. Immediately, Richard Henwood started finding out about Muller, rights for reprinting and so on. He had his 'biggies' for Target.

The first thing Henwood wanted to do was to reprint the original three novels in paperback with brand new covers - the Muller ones by Schwartzman, Fox and Wood were not really appealing. What he wanted was to commission 'Radio Times' 'Doctor Who' artist Frank Bellamy. Bellamy, however, was committed to other things, and suggested an artist with a similar style whose work he regarded highly - Christopher Achilleos. Achilleos was more than happy to take on the project, and shortly after that the redesigned books went out - as paperbacks to the shops, special hardbacks to libraries.

Both hard and soft backs sold like the proverbial hot cakes, and Henwood quickly requested a meeting with the rather fledgling BBC Enterprises, who were just starting to get into the merchandise game themselves. He succeeded in negotiating a long-term deal to continue the series of novelisations, so his next task was to find writers. He went straight to the 'Doctor Who' production office and met Terrance Dicks and Barry Letts, who were as enthusiastic about the idea as he was himself. Dicks agreed straight off to tackle a book, and it was decided to start at the beginning of the Jon Pertwee era.

'Spearhead from Space' (Serial "AAA") was Terrance's first attempt, and he suggested that his long-time friend

and often co-writer Malcolm Hulke should have a go at 'Doctor Who and the Silurians' (Serial "BBB"). Both stories were given new titles in book form. Dicks thought 'Spearhead from Space' looked silly, and anyway the story was all about 'The Auton Invasion', whilst Hulke, having realised that his creations could not have come from the Silurian era, renamed his novel 'Doctor Who and the Cave Monsters'.

After this, Richard Henwood asked Terrance Dicks to continue as a sort of 'unofficial commissioner', so the likes of Gerry Davis, Brian Hayles and eventually even Barry Letts were brought in to tackle their own stories, Dicks tending to handle the rest himself.

Within a year, Target had twelve books, including the three reprints, to use as a flagship for the imprint. 'Doctor Who' not only ruled the TV - it also stocked up in bookshops and in libraries. The rest, as they say, is history.

Gary Russell

WRITING FOR TARGET IN THE SEVENTIES

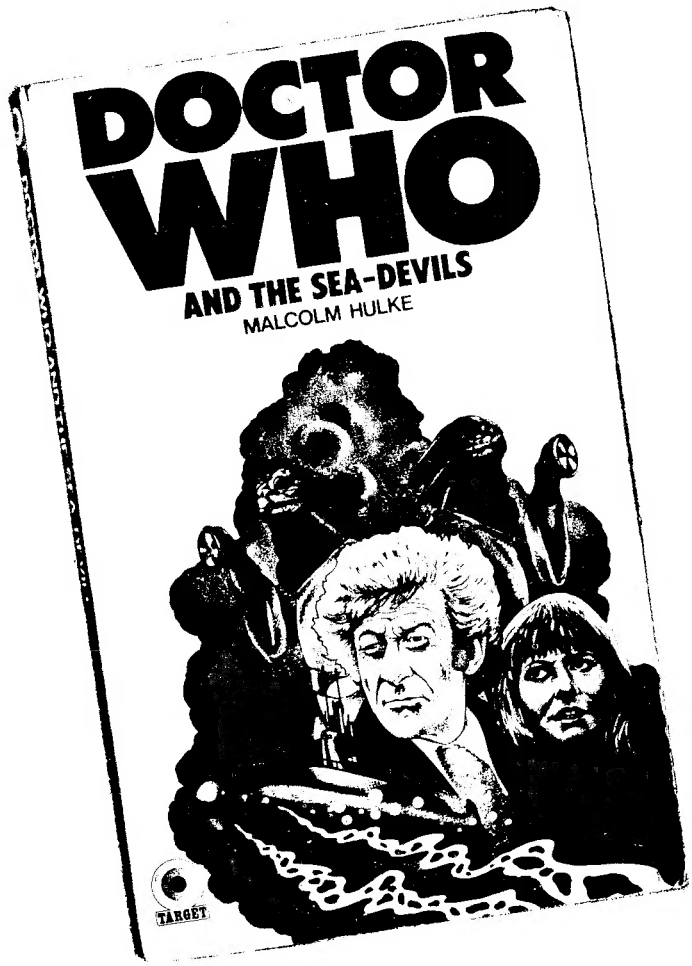
Malcolm Hulke was no ordinary writer; indeed, his stories for 'Doctor Who' stand out as some of the most memorable of all. 'The War Games' (Serial "ZZ"), 'Doctor Who and the Silurians' (Serial "BBB") and 'The Sea Devils' (Serial "LLL") are all marvellous pieces of writing which combine morality with the fantastic elements that make up the standard 'Doctor Who' story. The moralising is not, however, the sort of thing that programmes like 'Star Trek' go in for - ramming the 'message' down viewers' throats - but rather is incorporated by a subtle and far more fruitful prodding of the thoughts of the audience, encouraging them to draw their own conclusions from the parallels between the fiction of the programme and the facts of real life.

'The Sea Devils' provides an excellent example of the aforementioned style of writing. With the marine creatures and the Navy becoming the aggressors in turn, the question is posed, 'Who are the bad guys?', and the answer is technically 'No-one', despite the fact that the Sea Devils were sinking ships before the Master and the Navy got involved.

When Hulke was first asked to write for Target books, he readily agreed, as his old friend Terrance Dicks was already contributing to their series of novelisations and indeed had suggested Hulke himself. The first story he tackled was 'Doctor Who and the Cave Monsters', which proved to be a great success. It was followed before long by other titles, including 'Doctor Who and the Sea Devils'.

Unlike many other writers, Malcolm Hulke worked to a fixed plan when producing his novelisations, to ensure that they were structured correctly. This involved constructing a diagram, and a copy of the one he worked out for 'Doctor Who and the Sea Devils' is reproduced on page "S10-09". The vertical axis represents the time in minutes of the televised version, while the horizontal shows the page numbers of the book. The diagram is also split into six sections to indicate the separate episodes of the TV serial.

A straight diagonal line connecting the bottom left of the diagram with the top right represents the pace of storytelling which would give a completely uniform transcription of the TV serial into novel form. The more above this ideal you go, the more the action speeds up; drop below it and the action slows down. Therefore, to make the book an exciting and gripping read, the writing should tend towards the space above the ideal and rarely dip below it.



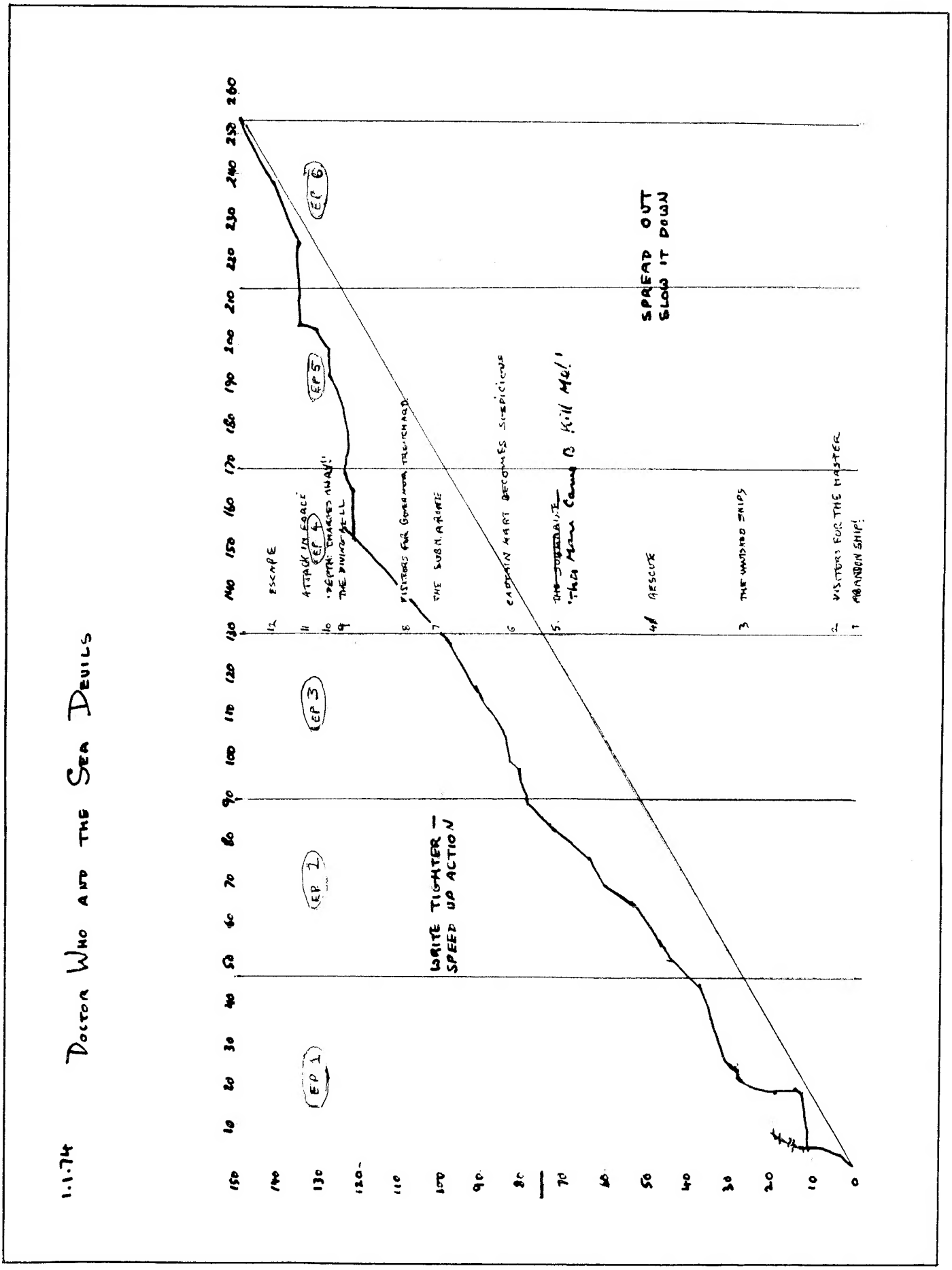
The other, uneven diagonal line is the line Hulke drew as he was actually writing the book. As can easily be seen, the writing starts with an almost vertical jump - the initial attack on the ship by the (on television) unseen enemy. This is followed by an almost horizontal section, representing the introduction of the characters and setting the scene for the forthcoming action. By following the story with the graph, other parts can be identified.

The positions of the chapters are marked down the centre of the diagram, and one can see how the actual writing line tends to peak at each chapter ending. This must have been difficult to achieve, for while the TV version needed to have only five major dramatic peaks - one at the end of each episode, not counting the final one - the book needed many.

By using this diagram, Hulke was able to pace his writing; slowing the action down when the actual line threatened to reach the top before its time, and speeding it up when the line looked as though it would drop below the ideal.

It is only by reading the novel that one can see whether Hulke's method worked successfully. Is the book well balanced and gripping, or does it get boring and flag in the middle? Is it a worthy adaptation of the TV version, or a waste of paper and money? I know what I think, but all books are subjective in their appeal: readers must judge for themselves.

David J Howe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Doctor Who and the Sea Devils
EP 1
EP 2
EP 3
EP 4
EP 5
EP 6
WRITE TIGHTER — SPEED UP ACTION
SPREAD OUT SLOW IT DOWN
12 ESCAPE
11 ATTACK IN SPACE
10 DEPTH CHARGES AWAY!
9 THE DIVING BELL
8 PLOTTERS FOR GOVERNMENT TRY TO HOOD
7 THE SUBMARINE
6 CAPTAIN MAGT BECOMES SUSPICIOUS
5 THE SUBMARINE
Will Mary Come & Kill Me!
4 RESCUE
3 THE WRECKED SHIPS
2 VISITORS FOR THE MASTER
1 ABANDON SHIP!

The RT Special

1972 saw the publication by Piccolo books of 'The Making of Doctor Who' (see 'Season 9 Special' release) - the very first 'Doctor Who'-related publication that could be used for reference purposes. In retrospect, the book had many deficiencies and limitations as a source of accurate information about the series, but fortunately an even better publication saw print just a year later when 'Radio Times' issued a special magazine commemorating 'Doctor Who's' tenth anniversary.

The 'Radio Times' tenth anniversary special is a glossy lavishly illustrated publication giving an overview of the series up to its tenth year. The opening feature is an exclusive interview with the three actors who had played the part of the Doctor, conducted just before production of 'The Three Doctors' (Serial "RRR") (see page "65-11"). Further interesting interviews are dotted throughout the magazine, including discussions with many of the actors and actresses who had played the Doctor's companions and assistants - Carole Ann Ford (Susan), Peter Purves (Steven), Anneke Wills (Polly), Michael Craze (Ben), Frazer Hines (Jamie), Deborah Watling (Victoria), Wendy Padbury (Zoe), Nicholas Courtney (the Brigadier), Caroline John (Liz Shaw) and Katy Manning (Jo Grant) - as well as the creator of the Daleks, Terry Nation, and a number of people who had worked on the series 'behind the scenes' - Dudley Simpson (music), Bernard Lodge (graphics), Roger Liminton (scenic design), Terry Walsh (stunts), Bernard Wilkie (special effects), John Friedlander (masks), Barbara Lane (costumes) and John Scott Martin (monster actor).

Perhaps even more interesting to fans, though, were the pages interspersed between the interviews. These contain illustrated story synopses covering all the serials chronologically, right from the very beginning of the series. The major drawback with these synopses - apart from their necessary brevity and occasional inaccuracy - is that fact that all of the William Hartnell stories up to and including 'The Gun Fighters' (Serial "Z") are called not by their proper titles but by the titles of their first episodes - a fact which was to cause much confusion for years after the magazine's publication.

One remarkable feature of the story synopsis pages is the fact that they not only cover the first ten seasons but also give a sneak preview of the forthcoming eleventh season, although here the text understandably takes the form of short 'teasers' for the five stories rather than complete synopses. Also by way of a preview, the magazine contains an interview with the actress who was to play the Doctor's new companion, Elizabeth Sladen, and, on the contents page, a sequence of stills from the new title sequence which would be unveiled at the start of the eleventh season.

Rounding off the magazine are two further features, both with a Dalek theme. First, there is a short story by Terry Nation, illustrated by Philip Castle. This tells of the adventures of space geologist Joel Kendon, who makes the sensational discovery that the Daleks are in truth descended from the human race. Then, secondly, there is a feature entitled 'How to Build a Dalek', fronted with an illustration by famous comic-strip artist Frank Hampson. As the title implies, this article gives instructions for constructing a full-size Dalek, aimed primarily at school or college workshops.

All in all, the 'Radio Times' special was a very welcome anniversary treat for fans of the show, who until recently had had to rely solely on their own memories and old newspaper cuttings for information about their favourite series.

Stephen James Walker

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